DOCUMENT RESUME

ED 219 778 CS 207 119

AUTHOR Weaver, Constance, Ed.
TITLE Using Junior Novels to Develop Language and Thought: Five Integrative Teaching Guides.
INSTITUTION Language Arts Society, Kalamazoo, MI.
PUB DATE 81
NOTE 75p.; The Language Arts Society is a student affiliate of the National Council of Teachers of English.
AVAILABLE FROM National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL (Stock No. 56142, $4.00 non-member, $3.50 member).
JOURNAL CIT Another Day, Another Pineapple; spec iss 1 Spr 1981

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Adolescent Literature; Cognitive Development; Cultural Awareness; Elementary Secondary Education; *English Curriculum; *Integrated Curriculum; Language Arts; *Literature Appreciation; *Novels; Self Concept; Teaching Guides; Units of Study

ABSTRACT

This monograph consists of teaching guides for five junior novels: "Tales of a Fourth Grade Nothing"; "Mrs. Frisby and the Rats of NIMH"; "Across Five Aprils"; "The Lion, the Witch and the Wardrobe"; and "Harriet the Spy." Each unit is intended (1) to enhance the creative process; (2) to foster cognitive development at the concrete operational level; (3) to introduce issues and concepts leading to formal operational thought; (4) to enhance all curriculum areas, integratively, using the novel as a common focus; (5) to enhance social interaction and self-awareness through group and individual work; (6) to foster reading appreciation; (7) to provide a basis for self-exploration; (8) to develop a broader understanding of the world; and (9) to foster better understanding of and greater tolerance for the viewpoints and lifestyles of others. Included for each unit is a brief summary of the plot and major characters of the novel, an extensive set of discussion questions, and suggestions for numerous activities that integrate reading of the novel with other aspects of the entire curriculum. (HOD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED219778

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

USING JUNIOR NOVELS TO DEVELOP LANGUAGE AND THOUGHT

ive Integrative Teaching Guides

A Journal for
Creative Teaching
of
English
and
the Language Arts

Spring 1981
Special Issue No. 1

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Language Arts Society

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS207118

PRODUCTION

Managing Editor

Jan Caudell

Copy Editor

Marcia Morris

Faculty Editor

Constance Weaver

Cover

Fritz Seegers

ANOTHER DAY, ANOTHER PINEAPPLE is a journal published by the Language Arts Society, a student affiliate of the National Council of Teachers of English.

Copyright © Language Arts Society 1981

Department of English
Western Michigan University
Kalamazoo, Michigan 49008

TABLE OF CONTENTS

INTRODUCTION 1

TEACHING JUDY BLUME'S TALES OF A FOURTH GRADE NOTHING
Connie Arnt, Kim Garlofs, Lynn Johnson, Carol Moss,
Suzan Miller 3

TEACHING ROBERT C. O'BRIEN'S MRS. FRISBY AND THE RATS OF NIMH
David Arreola, Linda Hanson, Raelynn Kulczyk, Karen Sack . . . 13

TEACHING IRENE HUNT'S ACROSS FIVE APRILS
Carolyn Campbell, Donna Eller, Lori Koster, Jan Morton 25

TEACHING C. S. LEWIS'S THE LION, THE WITCH AND THE WARDROBE
Arlene Gaabo, Stephanie Kenney, Sidona Manspeaker,
Carol Smith 37

TEACHING LOUISE FITZHUGH'S HARRIET THE SPY
Cindy Davis, Melinda Davis, Tina Gafner, Mary Johannes,
Rick Omilian 53

INTRODUCTION

This monograph consists of teaching guides for five junior novels: Tales of a Fourth Grade Nothing, Mrs. Frisby and the Rats of NIMH, Across Five Aprils, The Lion, the Witch and the Wardrobe, and Harriet the Spy. Included for each is a brief summary of the plot and major characters; an extensive set of discussion questions; and suggestions for numerous activities that integrate reading of the novel with development in other aspects of the curriculum.

Junior novels are, of course, important in and of themselves: they enable young people to recognize that there are others whose lives and feelings are similar to their own and to experience, vicariously, a variety of lifestyles and values. In the classroom, junior novels have a further advantage: they can be used to stimulate both language and thought.

One way to stimulate cognitive development is to move from discussion questions that require only recall or inference from the text itself to questions that require creative, divergent answers and application to students' own lives. Such questions typically require students to apply concepts gleaned from experience to new or hypothetical situations, to consider multiple factors and weigh their relative importance, and to comprehend interrelationships among things and events. Such hallmarks of mature thought are fostered by divergent and evaluative questions, which are emphasized in these teaching guides.

Naturally the discussion of such questions stimulates language as well as thought. Students grow in language ability not merely by listening and reading, the modes traditionally emphasized in the classroom, but by speaking and writing, the more active ways of coming to know. Since students learn best when they are actively involved in their own learning, these teaching guides suggest not only numerous oral and written activities but also a variety of activities in science, music, dance, art, and drama. Thus the suggested activities will enhance students' abilities and concepts in many areas of the curriculum.

In using any of these teaching guides, a teacher will of course have to be selective: some of the recall questions may be unnecessary, for example, while some of the activities may be impossible in a given situation. But by culling the best from among the suggested questions and activities, a teacher can construct a teaching unit that will accomplish at least most of the following goals:

1. to enhance the creative process;

2. to foster cognitive development at the concrete operational level;

3. to introduce issues and concepts leading to formal operational thought;

4. to enhance all curriculum areas, integratively, using the novel as a common focus;

5. to enhance social interaction and self-awareness through group and individual work;

6. to foster reading appreciation;

7. to provide a basis for self-exploration;

8. to develop a broader understanding of the world around us;

9. to foster better understanding of and greater tolerance for the viewpoints and lifestyles of others.

In short, a unit revolving around one of these junior novels should stimulate both intellectual and emotional growth.

Integrated Language Arts Minor
Western Michigan University
April, 1981

TEACHING JUDY BLUME'S
TALES OF A FOURTH GRADE NOTHING*

Connie Arnt
Kim Gerlofs
Lynn Johnson
Carol Moss
Suzan Miller

SUMMARY

Judy Blume's Tales of a Fourth Grade Nothing is told by Peter Hatcher, the fourth grader, and takes place around his home in the Central Park area of New York.

As Peter sees it, "Fudge," his baby brother, will do anything for attention. The more attention that is paid to Fudge, the less Peter gets. The only time Peter seems to be recognized is when his talents are needed to get Fudge to eat or perform, or when he has to take care of and entertain Fudge. One situation after another builds until Peter begins to imagine that he does not really belong to his parents. In the final episode, Fudge eats the only thing that Peter gets any satisfaction from--his pet turtle! Furthermore, no one seems to care about the poor turtle or how Peter feels about losing him to Fudgie's stomach. In the end, however, Peter receives a big surprise from his parents for being such a good sport on so many important occasions.

Peter's parents have quite a task maintaining control and peace in the family, considering Fudge's episodes and Peter's jealousy of him. Mr. Hatcher is a seemingly calm advertising businessman, but he can only take so much nonsense. Peter's mother, however, finds it very hard to put limits on Fudge and feels that Peter can handle the inconveniences.

The plot and the personalities of most of the characters illustrate Peter's argument that he always gets the raw end of whatever situation his rotten little brother gets them into. Throughout the story, the theme of sibling rivalry and jealousy will appeal to readers who have experienced similar feelings during their childhood. As one critic wrote, "The episodes are close enough to reality to be believable, exaggerated enough to be hilarious."

MAJOR CHARACTERS

Peter Hatcher--the narrator of the story, who describes several incidents which illustrate his displeasure with Fudge, his baby brother.

Fudge Hatcher--the king of the "terrible two's," Peter's brother.

---

*New York: Dell, 1972. The edition used in preparing this teaching guide is the Yearling paperback.

Mrs. Hatcher--the boys' mother, who means well but has trouble seeing Peter's point of view regarding Fudge.

Mr. Hatcher--the boys' father, who finds out just what Peter means when he himself is in charge of the boys for a few days.

DISCUSSION QUESTIONS

Chapter One

1. What does Peter's father do for a living?
2. What does Peter feel is his biggest problem?
3. Why might Peter's mother not like turtles?
4. Why do you suppose they call Peter's brother "Fudge"?
5. Why is a turtle a good pet for someone who lives in an apartment?
6. At the end, after Peter has warned Fudge to stay away from Dribble, Fudge says "No touch!" and laughs. Why do you suppose he laughs?
7. Would you like a turtle for a pet? Why or why not?
8. What other pets might you like to own?

Chapter Two

1. Name three naughty things that Fudge did while the Yarbys were visiting.
2. Why did Mrs. Yarby seem to make a bigger fuss over Fudge than she did over Peter?
3. Peter thanked the Yarbys for the picture dictionary, even though he already had one. Why did he do that?
4. Why did Peter's mother call the doctor after Fudge ate the roses?
5. Do you ever do things just to please people? Why?
6. Do you think Mr. Yarby was right to take his advertising account away from Peter's father because of Fudge's actions?

Chapter Three

1. What were some of the ways Peter's mother tried to get Fudge to eat?

2. Why did Fudge change his mind about eating the corn flakes when he saw Peter eating his lamb chops?

3. Why do you think Fudge stopped eating?

4. What other ways might Peter's mother have tried to get Fudge to eat?

5. What do you think about Peter's father dumping the corn flakes over Fudge's head?

6. What do you think would have happened if Peter's mother had ignored Fudge when he refused to eat?

Chapter Four

1. Why do Peter's parents warn Peter not to talk to strangers in Central Park?

2. Why don't the leaves turn colors in Central Park in the fall?

3. Why does Fudge fall off of the jungle gym?

4. Why does Peter think for awhile that his mother isn't his real mother?

5. Why did Peter's mother leave Sheila in charge and not Peter?

6. What should you do if someone were to knock out a tooth like Fudge did?

7. Do you think Sheila, Jimmy, and Peter were good babysitters? Why or why not?

8. Do you think Peter's mother was right to blame Peter for Fudge's accident?

9. Do you think Peter's mother loves Fudge more than she loves Peter?

Chapter Five

1. How many friends came to Fudge's party? What were their names?

2. What did Sam's mother mean when she said Sam was "going through a stage"?

3. What are some other things Peter and his mother might have done to entertain Fudge and his guests?

4. Was it nice for Peter to call Fudge "Fang"?

5. Has anyone ever called you a name you didn't like? How did it make you feel?

6. Do you think Fudge's friends are too young to enjoy a birthday party? Why or why not?

Chapter Six

1. Why did Peter give his rootbeer lollipop to his mother instead of eating it right away?

2. What does Peter do every Saturday that he looks forward to?

3. How is what Dr. Brown did to get Fudge to open his mouth similar to what Mr. Berman did to get Fudge to try the saddle shoes on?

4. What do you think Peter was feeling on the taxi ride home from their day in the city? How would you have felt?

5. Can you think of some other ways Dr. Brown could have gotten Fudge to open his mouth in the dentist's office?

6. Why do you think Mrs. Hatcher always had the boys' shoes wrapped instead of letting the boys wear them?

7. Do you think it was fair for Dr. Brown and Mr. Berman to trick Fudge? Why or why not?

8. Mrs. Hatcher said that Fudge knew how to behave before they went on their shopping trip. Do you think that Fudge had learned how to behave? Why or why not?

Chapter Seven

1. What was Peter, Jimmy, and Sheila's project about?

2. Why was the committee called the "Flying Train Committee"?

3. How were the situations similar when Peter said he hated Fudge and when Sheila said she hated Peter and Jimmy?

4. Can you think of some other ways Mrs. Hatcher could have punished Fudge besides spanking him?

5. Do you think that when people get angry they sometimes say things they don't really mean? Can you give an example when you did?

6. Do you think it was a good idea for Mr. Hatcher to put a lock on Peter's door? Why or why not?

Chapter Eight

1. What did Mr. Vincent threaten to do if Mr. Hatcher didn't let Fudge ride the Toddle-Bike for the commercial?

2. What sort of things did Peter tell Mr. Vincent about Fudge before the commercial was shot?

3. What was Peter feeling when Mr. Vincent picked Fudge to be in the commercial and not Peter?

4. What kind of things could Fudge and Peter have done while they were in the ad agency?

5. Can you think of any other ways they could have gotten Fudge to ride the Toddle-Bike?

6. Do you think you would have felt jealous if you were in Peter's place? Why or why not?

7. Do you think that you would like to become an actor or actress and do commercials? Why or why not?

Chapter Nine

1. What was the movie about that the Hatchers went to see?

2. Why did Mr. Hatcher put paper towels up Fudge's pant legs?

3. What did Mr. Hatcher cook the boys for dinner at first?

4. Why did Fudge think the bears were in the theatre?

5. What do you think Mrs. Hatcher might have said if Peter and Mr. Hatcher told her about their eventful weekend?

6. What do you suppose went wrong with the dinner?

7. If you were in Peter and Mr. Hatcher's situation, do you think you would have been scared when Fudge disappeared?

8. Do you think it was fair of Mr. Hatcher and Peter to keep the events of their weekend a secret from Mrs. Hatcher? Why or why not?

Chapter Ten

1. Why won't Peter ever forget May 10th?

2. What did Peter name his new dog? Why?

3. Why was Peter feeling sorry about losing Dribble when everyone else was worried about Fudge?

4. What are some ways that you would have tried to get Dribble out of Fudge's stomach?

5. Would you have been more worried about your pet turtle or about your brother's health? Why?

6. Why was Peter embarrassed when he started to cry upon finding out that Dribble was dead? Do you think it was all right for him to cry? Why or why not? Do you think that you would have cried? Why or why not?

7. Do you think Peter's parents felt bad about Peter losing Dribble? Why or why not?

Overall

1. What sort of boy was Peter?

2. Do you think Peter was feeling some emotions that no one else suspected? How could his parents have helped him deal with these new feelings?

3. What were the names of some of Peter's friends?

4. Who do you think is Peter's "best friend"? Why?

5. Now that you've read half of the book, why do you think it's titled Tales of a Fourth Grade Nothing?

6. Do you think Peter was better behaved than Fudge when he himself was two-and-a-half?

7. Do you think that Peter is a "fourth grade nothing"? Why or why not?

8. Now that Fudge is three, do you think he'll be better behaved?

9. How do you think Fudge will behave when he's Peter's age?

10. Would you say Fudge is a typical three-year-old? In other words, do you think most three-year-olds behave in the way Fudge does most of the time? Why or why not?

11. Would you like to have a younger brother like Fudge?

INTEGRATED ACTIVITIES

Chapter One

1. Have students do some research on turtles. Find out how to

care for them and feed them.

2. Provide the classroom with a few turtles and let the students take care of them.

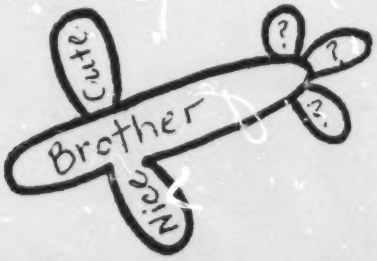
3. Create math equations using jellybeans. Let the students eat them if they get the problem correct. Otherwise let them guess the number of jellybeans that fill up a certain container. Present a prize, like extra free time, to the student whose guess is closest.

Chapter Two

1. Using magazine pictures, have the students create a collage based on their idea of what a brother should be.

2. Have the students create a collage poem concerning a brother. What color is he? What season is he? He is...

3. As an art project, draw a jet with a brother as the main part.



4. Have the students role-play different manners or actions. Give them a situation and ask them a good and bad way that they might act.

5. Fudge ate flowers. What are some of the funny things that the class ate when they were little?

Chapter Three

1. No one could get Fudge to eat his dinner. Have the children role-play as to how they would get him to eat.

2. In gym class, teach the students how to stand on their heads.

3. Have the children create a nonsense poem about their favorite food. They could draw the food and put the poem on the picture.

Chapter Four

1. Have the students play charades, giving them animals to act out.

2. Draw a map of Peter's neighborhood. Put on it all of the

places that Peter and Fudge went. Include their house, Jimmy Fargo's house, the park, the dentist, the shoestore, and the hospital.

3. Make a wanted poster of one person in the class. Put his or her baby picture in the center. Around the picture list the different things that the person likes or likes to do. Don't put the person's name on it, so the class can guess who is wanted.

Chapter Five

1. Have a party to celebrate everyone's birthdays. Draw names and have the students make a classmate a birthday card or a present, or just do something nice for that person. Have them make "you are" poems about the other child, each line equating the person with something that is typical of him or her (e.g., "You are a Big Mac and fries.").

2. Divide the months between September and June among the students. Have them research and find out the birthdays of famous people in the months that they are in charge of. Let them design the calendar each month.

3. Study how people of different cultures celebrate birthdays. Teach the students to sing "Happy Birthday" in another language.

4. Peter called Fudge "Fang," which wasn't very nice. Have the students make a list of all the killer statements children use to be hurtful. Discuss why children use such statements and how they make people feel.

Chapter Six

1. Have a dental day. Invite a dentist or dental hygienist to come into the classroom and explain the importance of teeth and how we should take care of them.

2. Have students trace the outline of one of their shoes on a piece of paper. Write a poem about people from the point of view of a shoe.

3. Have students think of their favorite food, then give the food a title with their name in it. For example: Dave's Delicious Devil's Food Cake. Afterwards make a complete menu.

Chapter Seven

1. Invent a new kind of transportation and draw a picture of how it looks. Discuss the drawings, then have students write haiku poems about their new form of transportation.

2. Discuss with the class how different locks are used. Demonstrate to the class the various kinds and, if possible, have a locksmith speak to the class.

3. Divide the class into small groups and have them prepare a newscast from certain chapters in the book. Have them pay attention to how equally the groups divide the work that needs to be accomplished.

Chapter Eight

1. Have students work in groups of two to three to make up a commercial and present it to the class. If they need structure, devise fictitious names of products for them to use.

2. Study the history of bicycles. Use the cinquain poem format for a poem on bicycles.

Chapter Nine

1. Produce your own television show from your favorite chapter. Draw the scenes on a scroll and put it in a cardboard box with a cut-out area for the pictures to be seen.

2. In groups of five or six, make super-duper omelets. Have each person be responsible for adding a certain ingredient.

Chapter Ten

1. Arrange a visit to a hospital. Observe the X-ray room and discuss what happens before, during, and after an X-ray is taken.

2. Have a discussion among the students concerning death. How do you think Peter's parents could have helped him deal with his feelings?

Other Activities

1. Have the students keep a journal on their feelings and reactions from each chapter. Also, discuss how Peter might have felt.

2. Have the students act out their own ending for the story.

3. Have the students get into groups and explain their feelings about having a new brother or sister. If they are the youngest, discuss how they think their elder siblings might have felt about them at birth. If they are the only child, have them react to the others' comments.

TEACHING ROBERT C. O'BRIEN'S MRS. FRISBY AND THE RATS OF NIMH*

David Arreola
Linda Hanson
Raelynn Kulczyk
Karen Sack

SUMMARY

Mrs. Frisby was a mouse with a problem. She and her four children lived in a cinder block in the middle of a vegetable garden. With spring fast approaching, they needed to move to a safer place, out of reach of the farmer's plow. Every year at this time they had moved to their summer home by the river, but this year one of Mrs. Frisby's children took ill, making it impossible for them to move for at least a month.

The wise old owl advised Mrs. Frisby to go to the rats who lived under the rosebush for help with her dilemma. So she did, and soon discovered that these were not ordinary rats. They could read and write and use machines and electricity, and they were planning a rat society that would exist without stealing anything from humans. These rats, along with two mice, Mr. Jonathan Frisby and Mr. Ages, had escaped from the NIMH laboratories where they had been the subjects of a neurological experiment. The serum with which they had been injected had increased their life spans and their ability to learn. Because of this, they were in great danger of being recaptured or exterminated by the scientists of NIMH.

In the end, the rats of NIMH solved Mrs. Frisby's problem by moving her cinder block house out of harm's way, and she in turn helped them escape to a life of freedom.

MAJOR CHARACTERS

Mrs. Frisby--the main character, is a mouse who lives with her four children in Mr. Fitzgibbon's vegetable garden.

Mr. Jonathan Frisby--her late husband, was one of the two mice and several rats who escaped from the NIMH laboratories.

Mr. Ages--the other mouse, is now somewhat of a hermit, although he has kept in close contact with his fellow escapees and is considered by the other small animals to be a doctor of sorts.

Nicodemus--one of the leaders of the rats, is the main proponent of their plan for a self-sufficient rat civilization.

---

*New York: Atheneum, 1971. The edition used in preparing this teaching guide is the Scholastic paperback.

Dragon--the Fitzgibbon's family cat, poses a constant threat to Mrs. Frisby and other animals in the area. He was the cause of Jonathan Frisby's death.

DISCUSSION QUESTIONS

Chapter One

1. What is moving day, and why do you suppose it is a problem for Mrs. Frisby's family this year?
2. What kind of food does Mrs. Frisby's family eat? How is a mouse's diet different from ours? How is it similar?
3. Did you ever know anyone who complained of being sick most of the time when he or she wasn't really sick?

Chapter Two

1. Who is Mr. Ages, and why did Mrs. Frisby go to him for help?
2. How long did Mr. Ages say Timothy had to be in bed?
3. Why did Mrs. Frisby have to be careful on her way to Mr. Ages' house?

Chapter Three

1. Who is Dragon?
2. How did Jeremy (the crow) get into his predicament?
3. Before starting an adventure, what kinds of plans do you make?

Chapter Four

1. Why was Mrs. Frisby worried about the weather getting nicer?
2. Why didn't Mrs. Frisby tell her children how soon they were moving?
3. Do you think Mr. Fitzgibbon would plow over the Frisbys' house if he knew how intelligent they were?
4. Would you like to move every summer and winter?

Chapter Five

1. What were the rats hauling?

2. Do you think there is any connection between the rats and Dragon's behavior?

3. How do you think Mrs. Frisby knew about measurement, discovering the knot hole was a few inches above the ground?

Chapter Six

1. How would you compare Jeremy's thoughtfulness about the aluminum foil with the thoughtfulness of human beings?

2. Would you consider Jeremy a navigator?

3. Why do you think the crows and the birds come to the owl for advice?

Chapter Seven

1. Why was Mrs. Frisby afraid of the owl?

2. Why did the owl become Mrs. Frisby's confidant?

3. Would you feel ignorant if you didn't know what a river was, or be happy because you learned what a river is?

Chapter Eight

1. What did the owl tell Mrs. Frisby about the rats?

2. What does the word 'lee' mean?

3. Do you recall a time when you needed help, just like Mrs. Frisby, and you mentioned a familiar name or something you were good at and somebody helped you?

Chapter Nine

1. How could Timothy tell that spring was coming even though he wasn't outside?

2. What was expected about the entranceway to the rats' home?

3. When there is a definite change from winter to spring, what do you notice first?

Chapter Ten

1. Do you think the rats knew Jonathan Frisby? Why or why not?

2. Mrs. Frisby felt rejected when Justin turned her away. Have you ever felt rejected?

Chapter Eleven

1. What type of environment do the rats live in?

2. Would you like to live underground?

3. Have you ever read anything factual about anyone who lives underground?

Chapter Twelve

1. Why did Mrs. Frisby decide to wait in the library instead of looking around?

2. Why is the female rat so protective of her home? Why does she feel Mrs. Frisby may be a spy?

Chapter Thirteen

1. Who is Arthur, and why did Mr. Ages want him present when Mrs. Frisby explained her problems?

2. How did Jonathan Frisby die?

3. If you had always read at your own pace, do you think you would be as efficient a reader as Izzy?

4. Mrs. Frisby volunteered herself to sprinkle powder on the cat's food. We all have to take risks sometimes. What risks have you taken that have benefitted you and what risks have you turned down because they wouldn't have gotten you anywhere?

Chapter Fourteen

1. To survive, people and all other animals need food. One must be careful when obtaining food. Name three safe ways to obtain food and three unsafe ways.

2. Why do you think Nicodemus and Jenner and the other rats led a happy life in the marketplace?

3. How was that home different from the one on Mr. Fitzgibbon's farm?

Chapter Fifteen

1. Why do you think Nicodemus was sorry as well as glad that Jenner had been captured, too? Have you ever had conflicting feelings about something?

2. Do you remember most things that happen to you? What kinds

of things do you remember best?

3. Have you ever been in a laboratory? What was it like?

4. Would you like to take part in the experiment of teaching rats how to read?

Chapter Sixteen

1. Have you ever realized how much you appreciate something when you don't have it anymore?

2. Have you ever outsmarted someone? If yes, what did it get you?

Chapter Seventeen

1. Would you like to increase your life span?

2. Have you ever known more than you were supposed to know about something? How did you handle the situation?

Chapter Eighteen

1. Are you very careful when you're trying to find something out?

2. How do you feel about the rats exploring for their future escape?

3. Sometimes children make fun of other children's sizes. Look at Jonathan Frisby, a small mouse helping big rats. Does this kind of thing ever happen with people?

Chapter Nineteen

1. Sometimes you have to survive on less before you reach your level of satisfaction. Has this ever happened to anyone you know or have heard of?

2. Do you wish you could be these rats, exploring the mansion in amazement?

Chapter Twenty

1. Do you like how the author anthropomorphizes (gives human characteristics to) animals?

2. Stealing was unacceptable to the rats. They tried to be as honest as they could in setting up house and obtaining food. Do you feel they chose the best way?

Chapter Twenty-One

1. Can you think of a time when you learned something in school or from your parents or a friend and applied your knowledge somewhere else, as the rats did after they had learned how to read?

Chapter Twenty-Two

1. Did you ever find interesting things in your attic or garage like the rats found in the truck?

2. Did you ever build a fort and put the interesting things you found in it?

3. Have you ever taken a long walk alone? What happened?

Chapter Twenty-Three

1. What is your biggest success? Was that as important to you as Mrs. Frisby's attempt to move was for her and her family?

2. How would you feel if you were Mrs. Frisby caught by Mrs. Fitzgibbon? What would you do?

Chapter Twenty-Four

1. Mrs. Frisby was clued in on the seven missing rats. Do you ever remember finding the clue to something? What was it? How did you feel?

2. Mrs. Frisby could now help the rats too. Do you remember returning a favor and feeling good about it? Explain.

INTEGRATED ACTIVITIES

Chapter One

1. Gather information on farm and forest animals, concentrating especially on those that could be found on the Fitzgibbon farm.

2. Draw pictures of the Fitzgibbon farm and the surrounding area.

3. Gather information about farms, crops, gardens, and so forth. Have as many children as possible tell the class what they know.

4. Construct two mouse houses: one similar to Mrs. Frisby's and the other of an imaginative, creative design.

5. Maintain and care for live mice.

Chapter Two

1. Gather information about poisonous and non-poisonous snakes that can be found in the United States.

2. Bring live snakes to class for presentation and discussion.

3. Draw pictures of the house and surrounding area where Mr. Ages lives.

4. Gather information about what plants have been and/or are used for medicinal purposes.

Chapter Three

1. Construct a crow's nest, using a variety of available materials.

2. Have children write about situations when one should not panic.

Chapter Four

1. List the various machines and implements one can find on a farm.

2. Invite children who live on farms and have them talk about their way of life.

3. Take the children on a tour of a farm.

Chapter Five

1. Take the children to a tractor-pulling contest.

2. Gather information on animals and insects that work together as a team, like the rats pulling the cable.

Chapter Six

1. Construct a real scarecrow, using discarded clothing.

2. Discuss the various owls found in the U.S. and their place in the food chain.

Chapter Seven

1. Have children describe a crow's-eye perspective of the school, house, and surrounding environment.

2. Have children write a journal entry recreating their imagined

fear as they go to the owl's house.

Chapter Eight

1. Initiate a lively discussion on when coming home late would be acceptable.

2. Have children write a cinquain or other poem detailing the many signs of spring.

Chapter Nine

1. Gather information on how plants and animals protect themselves in nature.

Chapter Ten

1. Demonstrate how to fix a broken leg and other first aid techniques.

2. List and discuss real and fictitious ways to break a leg.

Chapter Eleven

1. Have a group of children demonstrate how electricity works.

2. Construct a working model of the rats' tunnel and house.

3. Have the children list fictitious book names that could be found in the rats' library.

Chapter Twelve

1. Initiate a lively discussion of whether female rats (people) should be left out of important decision-making processes.

2. Discuss famous and infamous spies and reasons why they may or may not be necessary.

Chapter Thirteen

1. Have the children write about what it would be like to be blind.

2. Engage the children in blind trust walks.

Chapter Fourteen

1. Have fun making a list of fictitious titles of rat music.

2. List the possibilities of real and made-up meanings of the letters NIMH.

3. Take the children to a farmers' market.

Chapter Fifteen

1. Take the children on a visit to a science laboratory.

2. Have a scientist visit school and demonstrate various kinds of experiments.

Chapter Sixteen

1. Have the children create their own mazes with paper and pencil. Then have them exchange their mazes and try to do them.

2. Do some research to find out what DNA is and how it is used today in experimental settings.

Chapter Seventeen

1. Have each child write a short story describing what the world would be like if humans' life spans were doubled.

2. Dividing the class in half, write two separate poems that describe the personalities of Justin and Nicodemus, and Dr. Schultz and Julie. Share the poems; then discuss the children's feelings about both groups. Ask, "Who do you hope wins the struggle?" (The choice is between freedom for the rats, and experimental discoveries and wonders for the doctors.)

Chapter Eighteen

1. Have the children dramatically act out the escape of the rats and the mice.

2. Discuss how the rats must have felt when they finally obtained freedom.

Chapter Nineteen

1. Make models of the Boniface Estate, using various scraps of yard, paper, popsicle sticks, clay, and so forth.

Chapter Twenty

1. Make a graffiti feeling wall. List the major characters on large sheets of tag board. Have the class list the various feelings the characters experience. Continue doing this throughout the book, sequencing the emotions each character experiences. Each child chooses one character and creates an art "mosaic" of this particular character's emotions. This is done through the use of color and texture.

Chapter Twenty-One

1. Make a list of predictions of what the children think the rats discovered in the truck. Discuss what they would do with their findings if they were the rats.

2. Research ancient Egyptians, the Greeks and Romans, and the Dark Ages. Discuss how this information would have helped the rats in establishing their homes.

Chapter Twenty-Two

1. Write newspaper advertisements for Thorn Valley. (First it may be necessary to study the classified ads in a local newspaper.)

2. Write poems about the children's feelings on rats and mice. Then discuss the reasons we feel this way about rats and mice.

Chapter Twenty-Three

1. Have the children re-enact the expedition and final capture of Mrs. Frisby.

2. Write a short story describing how Mrs. Frisby felt when she was captured.

Chapter Twenty-Four

1. Develop and discuss, as a class, a plan for Mrs. Frisby's escape.

2. Have the children develop cartoon strips pretending they are the rats. They should try to justify to the human community their need to exist.

Chapter Twenty-Five

1. Have the children dramatize Mrs. Frisby's escape.

2. As a class, write a color-emotion poem for Mrs. Frisby. Brainstorm her various emotions and list them on the board or chart. Choose a color to describe each emotion. Then combine the emotions with the colors and add any adjectives that may enhance the description, producing lines like "Fear: black midnight with a full moon" and "Boldness: bright red lipstick and nail polish." Then sequence the lines in a logical order, creating a color-emotion poem.

Chapter Twenty-Six

1. Have the children act out the town meeting, with each child

participating as one of the rats or mice. Have them discuss "The Plan" and the move to Thorn Valley. The children may create their own props and costumes.

Chapter Twenty-Seven

1. Have the children draw pictures describing the fumigation and the escapes of the various rats.

2. Discuss who the children think the bravest rat was, and why.

Chapter Twenty-Eight

1. Have the children recreate the story on a large sheet of mural paper. Have the children work up to, and include, the final scene at Thorn Valley.

TEACHING IRENE HUNT'S ACROSS FIVE APRILS*

Carolyn Campbell
Donna Eller
Lori Koster
Jan Morton

SUMMARY

Irene Hunt has based her Civil War novel, Across Five Aprils, on stories her own grandfather told her when she was a child. He was a very young boy when the Civil War began, and his perspective would have been similar to that of Jethro Creighton, the nine-year-old around whom the book revolves.

There are three fighting-aged boys in the Creightons' southern Illinois home in 1861 when the war begins. Tom and Bill are brothers; Eb is a cousin who has been raised as a son. Bill is several years older than Tom and Eb. Another older brother, John, lives on an adjoining farm with his wife and two young sons; he is young enough to be considered of fighting age also. A sister, Jenny, who is four years older than Jethro, is in love with their schoolteacher, Shadrach Yale. He reciprocates Jenny's love, but is very much aware of her youth. Ellen Creighton, Jethro's mother, and Matt, the father, are strong religious parents. Both come from Kentucky farm backgrounds; they have made an adequate living in the clay farming area of southern Illinois only because they are hardworking and frugal. The editor of the newspaper in the nearby county seat, Ross Milton, is another strong influence on Jethro.

Matt Creighton has a heart attack and Jethro takes over as the man of the family when he is ten years old. His brother Tom is killed in battle. The barn is burned down, the well poisoned, and the family constantly threatened by community malcontents who object to Bill's having joined the Confederates (even though four men from the farm are fighting on the Union side). Cousin Eb's desertion after Tom's death leads to a special problem for Jethro, and a special letter to President Lincoln.

MAJOR CHARACTERS

Jethro Creighton--the nine-year-old who grows to manhood across five Aprils of his life.

Jenny Creighton--the sister who shares his Aprils and adds love interest to the novel.

Bill Creighton--the brother whose decision to fight for the Confederacy, even though his brothers are fighting for the Union, gives

*New York: Follett, 1964. The edition used in preparing this teaching guide is the Tempo Books paperback.

dimension to the agony of the Civil War.

Shadrach Yale--the young teacher who is the strong guide and influence that shapes more than Jethro's education. Jethro's understanding of life-long goals grows beyond the fences of the family farm because of Shadrach's friendship. He is the other participant in the love story mentioned above.

Ross Milton--the small-town newspaper editor who cares for Jethro as a person, not just as a youngster. His caring has dimensions of community concern as well as instruction for a fellow scholar.

DISCUSSION QUESTIONS

Chapter One

1. Where, and at what time in history, does this story take place?

2. Why are the words that the characters speak different from the other words in the book? What does this tell you about the people?

3. How is Jethro's life style different from your own life style?

4. On pages 18 and 19, Jethro reviews what happened at his sister Mary's death; he also states his feelings about the Burdow family. What might change his feelings about the Burdows?

5. How does Jethro view war in the first chapter? Do you feel that this is a realistic view of war?

Chapter Two

1. On pages 31 and 32 the author describes the "comp'ny supper" that the Creightons are eating. How does their supper differ from the suppers your family has when a guest stops by? Why do you think the Creighton family makes such a fuss about having company?

2. The talk at the dinner table (pp. 32-35) begins to move in the direction of the South's secession from the Union. How might the characters' reactions foreshadow events that will occur later in the story? Do you detect a difference of opinion or conflicting views?

3. What do you think that Bill meant when he said, "Slavery I hate. But it is with us, and them that should suffer fer the evil they brought to our shores air long dead. What I want us to answer in this year of 1861 is this, John: does the trouble over slavery come because men's hearts is purer above

the Mason-Dixon line? Or does slavery throw a shadder over greed and keep that greed from showin' up quite so bare and ugly?" (page 35)

4. Does Bill seem to be in agreement or disagreement with the rest of the family?

5. Why doesn't Mrs. Creighton want anyone to talk about war?

Chapter Three

1. On page 52 we are told that Jethro hears noises at night. The noises that used to be familiar now seem strange and frightening. Why do you think Jethro feels this way? Are the noises actually different? Why do they seem different?

2. How is the author using the noises to set the tone of the story?

3. Why did Bill and John have a fight? What were they disagreeing about?

4. Do you think that Bill was right in leaving to fight for the South? Would you have fought for the North or the South?

5. Do you think that Bill's leaving will change Jethro's feelings for him? How might they change?

Chapter Four

1. How is Jethro changing in this chapter? How are his feelings for his family changing?

2. What does Jethro admire about Shad?

3. On page 64 when Shad begins to say something critical about Mr. Creighton to Jethro, Jethro feels a twinge of loyalty for his father. Have you ever had that feeling when someone said something critical about someone close to you? If you had been Jethro, what would you have said to Shad?

4. Why did Shad correct Jethro when he called President Lincoln "Old Abe"?

Chapter Five

1. How does Nancy seem to have changed in this chapter? Why is Jethro so surprised at the change?

2. What is the significance of Jethro being allowed to drive into town by himself? What is his mood at the start of the journey?

3. How would you have handled the situation that Jethro was in, when one of the men in the store began picking on him and questioning him about his brother Bill?

4. Do you feel that Jethro handled that situation well?

5. What special gift does Ross Milton give to Jethro?

6. Do you think that Jethro shows an interest in education? What makes you think he does or does not? Do you think Jethro will continue his education someday? Why or why not?

7. How and why do Jethro's feelings about the Burdows (Dave in particular) change by the end of this chapter?

Chapter Six

1. Do you think that Jethro's parents are supportive of each other? What makes you think they are or are not?

2. What happens to Matt Creighton in this chapter? How do you think it will change Jethro's life?

3. How do you think you would handle becoming the man or woman of a family at the age of ten? Do you think that Jethro is more mature at ten than you are (or were)?

4. How is the progression of the war affecting the Creighton family?

5. Who do you think burned down the Creightons' barn? Why did they?

Chapter Seven

1. Many men of the county came to help re-build the Creightons' barn. Nowadays, do you think many people would help a family if their barn burned down? Why or why not?

2. How did the Creighton family hear about Tom's death? How did they handle the news of his death?

3. How did Sam Gardiner catch Guy Wortman and his vandalizing friends?

4. Do you think that what Sam did was right? How else might he have gone about stopping Wortman?

5. What was the state of war at this time?

6. What gives you the impression that Jethro has grown up since the beginning of the story?

Chapter Eight

1. What gift did Dave Burdow send with Ross Milton, the editor? How did Jethro receive the gift?

2. If you were in Jethro's position, how would you feel about the gift?

3. How did the battle of Antietam affect Shad?

4. Judging from the information given so far in the story, who would you say is the best military leader? Why?

5. What else could Jethro have done on the farm to make time pass more swiftly? What kinds of things could you do on a farm?

Chapter Nine

1. How would you feel if soldiers came to your door and told you that your brother had deserted the army? Would you react the way Jenny did? The way Matt or Jethro did? Why?

2. Do you think that Jethro was correct in not telling his family about seeing Eb? Why or why not?

3. How else could have Jethro handled the situation with Eb? What might have been the consequences?

4. Why did Eb desert the army? How do you think he felt about himself? How would you feel if you were Eb?

5. Do you think Eb was right in deserting? Give reasons to support your answer.

6. Why did Jethro write a letter to President Lincoln? Why did he feel this was the best solution to the problem?

Chapter Ten

1. Judging from his letters so far, how has Shad changed? Why does he feel that he should tell Jenny not to be too optimistic about their future together?

2. Why does Matt Creighton finally allow his daughter to go to see Shad? Who accompanies her?

3. Do you think Jenny was right in marrying Shad when he was so ill? Give reasons to support your answer.

4. What do you notice about Jethro's letter that is different from the letters written by some of the other characters? How are Shad's letters like Jethro's letters? What might this

indicate about Jethro's future or what he feels is important?

5. If you were Jenny, what else could you do for the soldiers at the hospital?

Chapter Eleven

1. On pages 192-195 the Creightons receive a letter from John, telling them how the Army of the Cumberland had broken the center of the Confederate line on Missionary Ridge. Why do you think John went into such detail in telling them about it?

2. What were Jethro's feelings about President Lincoln? Have you ever felt that way about someone? Who was that person and why did you feel that way about him or her?

3. What party was President Lincoln a member of?

4. Was President Lincoln re-elected? What clues did you get from the book that made you think that he might not be?

5. Who did John see in Nashville? How do you think each of them felt?

6. What did Bill mean when he said that he was not at Pittsburg Landing and that the bullet was not fired by him?

7. How else might John and Bill have met?

Chapter Twelve

1. How did the news of President Lincoln's death effect Jethro?

2. Why is the book entitled Across Five Aprils?

3. How do Jethro's feelings about war change from the first part of the book to the end of the book, after he has experienced the effects of war and personal loss?

4. How has this book changed your ideas about war?

5. Do you think Bill ever came home? Why or why not? If you think he did come home, how do you suppose he was received by his family and neighbors? If you think he didn't ever come home, what do you suppose he did after the war?

6. What did you like or dislike about this book? If you were the author, what would you change about the book?

INTEGRATED ACTIVITIES

Chapter One

1. Have students each plant their own potato cuttings. Teach the main parts of the plant--stem, leaves, roots--and also the care of plants.

2. Take large potatoes and cut out shapes on their surface; dip in paint and print designs.

3. Have students prepare ash cake and other foods from recipes of the Civil War times.

Chapter Two

1. Activity on morals: Pose the following hypothetical situations to the students: What would you do if you were a rich child and found $100 in a wallet? What would you do if you were poor and in desperate need of the money? Now have the students relate their views to the situation that the North and South were in, the North not needing slaves but the South being economically dependent on slavery.

2. Have the children re-enact the scene from the book in which the Creighton family is sitting around the table at dinner talking about their individual views on war.

3. Activities which involve the use of eye dialect: Have the children discuss why they think Hunt used eye dialect in reporting the speech of Jethro and his family. Have the children sing "She'll Be Comin' Roun' the Mountain." Have the students read cartoons which use eye dialect, such as "Pogo" and "Snuffy Smith," and then have the students write their own cartoons or story using eye dialect.

Chapter Three

1. Have students write a dialogue about what might have been said between Bill and John prior to their fight. Ask for volunteers to act out this scene.

2. From the description of the Creightons' home and farm, have students make a model or draw a picture of how they imagine the home and farm to look.

3. Bring in school books from the Civil War times and allow students to see what was taught to children their age at that time. Discuss one-room schoolhouses and how it would feel to be a student in one.

Chapter Four

1. Have a guest sing and play on the guitar songs from the Civil War era. The students could play along, using instruments from that time--harmonicas, spoons, clanging pans.

2. Jethro had to travel one mile to Shad's house. Do a unit on measure of distance--miles, feet, rods, fathoms....

3. Show and Tell: Have the children bring in an article that represents the Civil War times. Examples: hats, pictures, books, types of games, music, food recipes.

Chapter Five

1. Jethro was very frightened when his wagon was attacked. Have the students write a story, factual or fictional, of a time when they were afraid. Have them tell how they conquered this fear or whether they needed help, as Jethro did.

2. Make charts comparing the value of money today with the value in 1862.

3. Make a restaurant menu similar to the one Jethro might have read at Mrs. Hiles's restaurant.

Chapter Six

1. Mix water with coal oil as was done to the Creightons' well. Experiment with the process of getting the coal oil out, experiencing the dilemma of Jethro's family.

2. In this chapter the Creightons' barn is burned to the ground. Take this opportunity to give safety lessons about fire, instructing students what to do in case of fire and how to avoid fires. Invite a fire fighter to come to the classroom as a guest speaker.

3. Discuss vigilantes.

4. Have the class plant a small garden in the classroom.

Chapter Seven

1. Have the students write a humorous newspaper article describing the event in which Guy Wortman gets shot. Be sure to have them include who, what, when, where, why, and how.

2. Have the students make a family page telling births, deaths, and marriages of their family.

3. Write letters to the editor of a newspaper from the people who

opposed Matt or from those who sided with him.

Chapter Eight

1. The only news the Creightons received was by letter, newspaper, or word of mouth, which was often exaggerated or distorted. Demonstrate how messages can become distorted when passed through several people. Have one person in the room tell a lengthy message to a neighbor once, and have the students successively tell one another the message which they heard. Compare the beginning and end message.

2. After the war started Jethro was left with the farm work. He had to do a lot of growing up fast. Have the students compare the responsibilities Jethro had at home to their own responsibilities.

Chapter Nine

1. Use an imaginary situation to help students understand how Jethro felt in trying to decide whether or not to turn Eb in to the Federal Registrars. Have the students pretend that they are required to have a gym suit for class. One of their best friends absolutely can't afford to buy one but finds one hanging in a locker and takes it. The next day the principal demands to know who took it. What should be done?

2. Have students write a letter to our president--President Reagan--and ask him any question that seems important to them.

Chapter Ten

1. Jenny works in a hospital trying to make people happy. Take students on a field trip to a local hospital or nursing home to visit people. Either make small gifts to take or have the children merely visit with some of the patients.

2. Have students describe Jenny's train ride, using the haiku poem form.

3. Have the class make a picture collage of Jethro.

Chapter Eleven

1. Find a copy of Lincoln's Gettysburg Address and re-write it on posterboard to display in the classroom.

2. Have students make a campaign poster for Lincoln's presidential election.

3. Arrange for a candle-making, weaving, or gun demonstration in the classroom.

Chapter Twelve

1. Have students write another chapter continuing Jethro's life out East at school, living with Jenny and Shad.

2. Have students write a newspaper account of Lincoln's assassination as if they were eye-witnesses.

3. Play "What's My Line," where the students are assigned a character to portray and the other students try to figure out who they are by asking yes-or-no questions.

Other Activities

1. Make a large map showing the states as they were before the Civil War. As the students progress through the reading, add the following map activities.

   Chapter One

   A. Write the names of the states on the map.

   B. Locate Jethro Creighton's state (Illinois).

   Chapter Two

   A. Color the Union states red and the Confederate states blue.

   B. Find out where Fort Sumter is and put it on the map.

   Chapter Three

   A. Find and write the following on the map: Bull Run and Balls Bluff.

   Chapter Four

   A. Locate the following: Fort Henry and Fort Donelson.

   Chapters Five to Eight

   A. Add these important locations: Pittsburg Landing, Tennessee River, Corinth, Pea Ridge, Mississippi River, Shiloh, Antietem.

   Chapters Ten to Twelve

   A. Add the following: Washington, D.C., Vicksburg, Gettysburg, Chickamauga Creek, and Petersburg.

2. Make an activity file from which the students can select an

activity card assigning them to a certain Civil War battle. Have them research it and briefly present it to the class. Presentations can be speeches, plays, puppet shows, and so forth.

3. Have each student prepare and maintain a notebook in which they store information they have gathered about the Civil War. Some examples of notebook information:

   Pictures of Lincoln and Jefferson
   Songs from the Civil War era
   Traditional American songs
   Names of relatives that fought in the war
   A copy of the Gettysburg Address
   Maps of the United States, and battles

   Be sure to have the students include their own feelings and reactions concerning the war.

4. After each chapter have the students draw a picture depicting their favorite scene. Collect the illustrations and make into a picture book.

TEACHING C. S. LEWIS'S THE LION, THE WITCH AND THE WARDROBE*

Arlene Gaabo
Stephanie Kenney
Sidona Manspeaker
Carol Smith

SUMMARY

The Lion, the Witch and the Wardrobe is a science fantasy novel that takes place during some unspecified war. It is because of this war that four young children come to live in an old house in the countryside safe from air raids. The story takes place primarily in Narnia, a magical land the children discover on the opposite side of the wardrobe. The children encounter many creatures during their adventure in Narnia. They soon discover the land is being ruled by an unkind witch and decide to help the innocent citizens bring her to her downfall.

They meet Aslan, King of the Beasts. Together they rescue victims of the witch and begin to restore Narnia to its original beauty.

MAJOR CHARACTERS

Peter, Susan, Edmund, Lucy--four curious children, sent to live in the English countryside during the war.

The Professor--an elderly man with whom the children were sent to live.

Tumnus--a faun in the land of Narnia.

White Witch--a powerful woman who claimed to be Queen of Narnia.

Mr. and Mrs. Beaver--a beaver couple who befriended and helped the children.

Aslan--King of Beasts, Emperor-beyond-the-sea, Lord of the wood.

DISCUSSION QUESTIONS

Chapter One

1. What did Lucy find strange about this particular wardrobe?

*New York: Macmillan, 1950. The edition used in preparing this teaching guide is the Collier paperback.

2. Is there an explanation for going through the wardrobe to another land? How could something like that happen?

3. How did Lucy feel when she didn't find a back wall on the wardrobe?

4. How else could Lucy have reacted when she found no back wall on the wardrobe?

5. What would you have done if you were Lucy and found yourself in such a strange situation?

6. What would you say to a faun if you saw one? Would you say anything?

Chapter Two

1. Why did Mr. Tumnus take Lucy back to his cave? What made him change his mind?

2. Where do you think the names "Son of Adam" and "Daughter of Eve" came from?

3. In what ways is Mr. Tumnus more like a human than a goat?

4. What could Lucy have done if she hadn't met Mr. Tumnus?

5. Would you go home with a strange creature if you had the opportunity? Would it make a difference whether he or she could talk?

6. How would your life be different if animals could talk?

Chapter Three

1. What reasons did Lucy's brothers and sister have for not believing her?

2. Do you think there are many boys and girls in Narnia?

3. How might Edmund feel if or when he sees Lucy again?

4. How could Lucy have been away for hours while the others thought she was only gone for a moment?

5. How would you answer the question, "What are you?"

6. Would you believe your brother or sister if he or she told you such a story?

Chapter Four

1. Who did Edmund meet when he got to Narnia?

2. Where is Lucy during this time?

3. How did the White Witch treat Edmund when they were first together?

4. Why do you think her behavior changed and she began giving Edmund gifts and promising him good things?

5. How would the situation have been different if Lucy had been the one to meet up with the White Witch?

6. How do you get people to do what you would like them to do? For instance, how do you get your brothers or sisters to lend you some of their clothes? How do you get them to watch the T.V. show that you want to watch?

Chapter Five

1. What did Edmund do to Lucy that was unexpected and unkind?

2. What did Peter and Susan do out of their concern for Lucy?

3. Is there any reason to believe it's not mere chance that Lucy and the others got into Narnia? What explanation could there be?

4. How does society usually react to people who claim to have had experiences along the lines of Lucy's? Can you think of any you have heard?

5. What advice would you give to Peter and Susan if they came to you?

6. The Professor warns Peter and Susan not to accuse a person of lying when he or she has been known to be truthful. Do you base your judgments on a person's reputation?

Chapter Six

1. What did the children find when they went to visit Mr. Tumnus, the faun?

2. How did the Queen find out about Mr. Tumnus and Lucy's visit?

3. In what ways are Peter and Edmund different?

4. Why do you think Edmund is the one who is hesitant about following the robin?

5. In what other ways could the children have attempted to find Mr. Tumnus?

6. Would you feel obliged to look for Mr. Tumnus if you were

Lucy? What if you were one of the others?

7. Do you think the woman Edmund met is more like a witch or more like a queen?

Chapter Seven

1. After the robin flew away, who was the next animal to help them? (p. 62)

2. What did Edmund notice and think about instead of the beaver's house? (p. 67)

3. Why did Edmund have trouble trusting the beaver? (p. 65)

4. If you were Peter, Susan, Edmund, or Lucy, would you have trusted the beaver? Why or why not?

5. What or who did you think Aslan is, and why does the mention of his name give Peter, Susan, and Lucy such special feelings?

6. Why does Edmund react differently at the mention of Aslan?

Chapter Eight

1. Who is Aslan? (pp. 74-75)

2. Where was it concluded that Edmund disappeared? (p. 81)

3. Think about Edmund's feelings toward his brother and sisters, then his encounter with the Witch. Why would he sneak away to the Witch?

4. How is it implied that Narnia is going to be changed by Aslan's return?

5. Which of the characters do you believe are going to sit in the four thrones at Cair Paravel?

6. If you were Edmund's brother or sisters, how would you feel toward him, realizing he went to the Witch?

Chapter Nine

1. When did Edmund leave the beavers' house? (p. 85)

2. What did Edmund find all around the Witch's house? (pp. 92-98)

3. If Edmund really believed the Witch was evil and cruel, why did he betray his brother and sisters? (pp. 85-87)

4. The Witch was very upset with Edmund for coming to her alone.

What do you think would have happened if Edmund had brought Peter, Susan, and Lucy?

5. If you were the Witch, would you have been upset at hearing Aslan might be back? Why or why not?

6. Where is the Witch going with her sledge, and what will she do with Edmund?

Chapter Ten

1. Why was everyone upset with Mrs. Beaver's taking such a long time to leave?

2. When they were hiding in the cave, whose sledge did they hear?

3. When Mr. Beaver said, "Aslan is on the move. The Witch's magic is weakening," how did he know? (pp. 102-103)

4. When Father Christmas said, "Long live the true king," who was he referring to? (p. 105)

5. Peter, Susan, and Lucy received some interesting presents from Father Christmas. What were they? What purpose do you think the presents will have?

6. If you could become one of the characters at this point in the story, which one would you choose, and why?

Chapter Eleven

1. Edmund was hungry and wanted some Turkish Delight. What did the Witch give him instead? (p. 108)

2. When the Witch came upon the party in the forest and heard that Father Christmas had been there, what did she do to the animals? (pp. 111-113)

3. How is the Witch's magic shown to be weakening?

4. Who or what do you think is causing the Witch's magic to weaken?

5. What do you think will happen if the Witch's wolves overtake the Beavers, Peter, Susan, and Lucy on the way to the Stone Table?

6. Who do you think is going to reach the Stone Table first: the Witch, or the Beavers, Peter, Susan, and Lucy? Why?

7. If you were Edmund, with the Witch, how would you feel?

8. What do you think is going to happen when everyone finally

reaches the Stone Table?

Chapter Twelve

1. The Beavers, Peter, Susan, and Lucy all noticed Winter was vanishing. What month had it become like? (p. 120)

2. When they reached the Stone Table, how did the sight of Aslan make them feel? (p. 123)

3. Mr. Beaver told Peter that the Sons of Adam must meet Aslan before the animals did. Why did he say this?

4. Why did Aslan neither excuse nor blame Peter for Edmund's betrayal?

5. What would have happened had the Witch reached the Stone Table first?

6. What do you feel was the importance of Peter's battle with the wolf to save Susan?

7. When the Witch finally meets Aslan at the Stone Table, what do you think is going to happen?

8. Who do you think is stronger: the Witch or Aslan? Why?

Chapter Thirteen

1. When Edmund was listening to the White Witch and the dwarf talking, he heard the Witch say, "I would like to have done it on the Stone Table itself. That is where it has always been done before." What event was the Witch talking about? (p. 131)

2. What was the special power that the Witch's wand had? (p. 132)

3. What do you think Aslan promised the Witch in order to get her to renounce her claim on Edmund's blood? (p. 141)

4. Why do you think the Witch's helpers, the wolf (p. 132) and the dwarf (p. 131), did not dare to call Aslan by name?

5. The book says, "There is no need to tell you what Aslan was saying but it was a conversation that Edmund never forgot." Based on what you know about Edmund, what do you think Aslan was saying to him?

6. If the Witch really did have the power to make things look like what they weren't (pp. 131, 135), how could she have used her power when she was trying to transport Edmund to the Stone Table?

7. After Aslan and the Witch had made the agreement that the Witch would renounce her claim on Edmund's blood, the book says, "The Witch was just turning away with a look of fierce joy on her face." What do you think this look meant, and what does it say about the witch's character?

8. If you were Lucy, knowing your brother Edmund's attitudes and what he had done, would you have been justified in at least saying, "I told you so"? Why? What else might you have said? (p. 136)

Chapter Fourteen

1. Which of Aslan's actions or attitudes give some hint that he was unhappy or close to death? (pp. 142-147)

2. Did Aslan resist when the White Witch ordered him bound?

3. Based on what you have read so far and what you know about the historical account of the crucifixion of Christ, can you see any parallels between the events surrounding Aslan's death and Christ's death?

4. If this book is really a story about a battle between two forces, what names would you give the two forces, based on what you have read so far? What characters would you put in charge of each force?

5. Aslan chose not to tell the children that he would die for Edmund. What reason could he have for not telling them?

6. The book says that "had the Lion chosen, one of those paws [they were tying] could have been the death of them all." Why do you think Aslan did not fight back? (p. 149)

7. The book said "now that the first shock was over the shorn face of Aslan looked to her [Lucy] brave, and more beautiful, and more patient than ever." Why might Lucy have felt this way? (p. 151)

8. Although the Witch called Aslan the "Fool," what did you feel about Aslan as he died?

Chapter Fifteen

1. How did the cords get taken off Aslan's body? (p. 156)

2. Where was your first clue that Aslan might not really be dead or stay dead? (p. 156)

3. Given what you know about the Witch's powers, do you suspect anything about the courtyard full of statues that the girls saw when they landed with Aslan in the Witch's castle?

What/who are the statues?

4. Why is the sight of Aslan lying dead described as "...more lonely and hopeless and horrid than I know how to describe"? What did Aslan's death mean to the girls? (p. 155)

5. What do you think would have happened in Narnia if Aslan had not come back to life?

6. What would have happened to the children if Aslan had not come back to life?

7. Would the children ever have found their way out of Narnia?

8. Do you think that Aslan's coming back to life is reasonable?

9. There is a lot of magic in this story. How is Aslan's magic different from the Witch's magic?

Chapter Sixteen

1. Who found Mr. Tumnus?

2. What happened when the children and Aslan found the statues? (p. 164)

3. Why is Giant Rumblebuffin so important to the story?

4. When the Witch saw Aslan after he came back to life, why was her look one of "terror and amazement"? (p. 174)

5. How would you have felt if you were Mr. Tumnus or one of the other statues as you came back to life? What would be the first thing you would say?

6. How would this whole experience have been different for Lucy if Mr. Tumnus had not been found?

7. Compare two relationships: Mr. Tumnus with Lucy, and the Witch with Edmund. How were those two relationships alike/different?

8. In which capacity would you have liked to be in Narnia during this battle: as an observer; on Aslan's side; on the Witch's side? Discuss your choice.

Chapter Seventeen

1. When Aslan reached the battle Peter said, "It was all Edmund's doing. We'd have been beaten if it hadn't been for him." What had Edmund done to win the battle? (p. 175)

2. What prophecy finally came true in the Great Hall of Cair Paravel?

3. What did Aslan mean when he said to Lucy, "Must more people die for Edmund?" (p. 177)

4. The book says that Edmund grew up to be "...a grave and quieter man than Peter, and great in council and judgment." What experiences in this story helped him to grow up to be this kind of person? (p. 181)

5. What other means could Aslan have used to do away with the Witch if Edmund had failed to use his sword correctly to break the Witch's wand?

6. How do you think Aslan provided food for all those people and animals? (p. 178)

7. Do you believe there could be such a place as Narnia? Support your opinion.

8. If you were the children, would you ever consider going back to Narnia? Why or why not?

9. Do you think the professor really believes in Narnia, or is he poking fun at the children? (pp. 185-186)

INTEGRATED ACTIVITIES

Chapter One

1. Tell your students to imagine they are one of the children exploring the old professor's house. Have them describe the things they might see in one of the rooms.

2. Have the children draw pictures of a creature that is like the faun in that it is partly one type of animal and partly another kind, or part human.

3. Have the children write poems about things they can do on a rainy day. Have the poems begin, "Rainy days are good for..."

Chapter Two

1. Have the children investigate other mythological creatures besides the faun (for example, the unicorn or the centaur).

2. Have each child write a story pretending he or she is a faun seeing a little girl for the first time.

3. Divide the students into groups and have them pretend they are different talking animals. Let them discuss what they

have in common. How are they different from one another? Have them write dialogues to perform for the class.

Chapter Three

1. Have the children visualize what the Queen's sled probably looked like. Let them draw a "souped-up" modern-day sled.

2. Have the children write out predictions of what they think will happen to Edmund.

3. Have the children do a crayon drawing of Edmund and the Queen in the woods, making sure they bear down heavily with the crayons. Using a white wash, either water colors or diluted tempera paint, paint over the crayon drawing. The paint won't adhere to any areas colored with crayon, giving the drawing a snowstorm effect.

Chapter Four

1. When the Queen wants Edmund to return to Narnia with his brother and sisters, she promises him many things that he desires. Have the children write out what they would like if the Queen were giving them whatever they wanted.

2. Let the children create recipes for Turkish Delight, including ingredients, amounts, and directions. Possibly some of these recipes could be tried out in the classroom.

3. The Queen gave Edmund what he liked best to eat. Ask the children what they would have chosen. Have them describe it. Does it look appetizing? How does it feel and taste in the mouth? How do they feel when they're eating it?

Chapter Five

1. Have the children write a cinquain poem about one of the four children, using his or her first name as the first line.

2. Can you predict what is going to happen to the children from here? Let the children write two possibilities of what might happen.

3. Have the children draw a picture of Lucy and her memories of Narnia. Some ideas: a picture of Lucy with the thought above her, or the outline of Lucy's head with her thought within.

Chapter Six

1. Get the children into small groups and let them work together to pantomime different scenes from the first six chapters.

Perform the scenes for the other groups and let them guess what scene they are doing when the teacher says, "freeze."

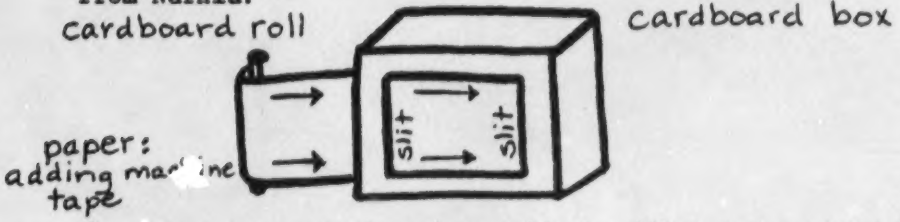
2. Have the class as a whole create an imaginary land. After this country has been fairly well established through discussion, the children can draw maps for this country, do character sketches of people who might live there, and draw up a set of laws for the residents to follow.

3. Listen to "Are You Going to Narnia?" on the album The Roar of the Lion, by Second Chapter of Acts, recorded by Myrrh. Note: This music may not be suitable for all age levels. It is suggested that the music be edited before using in a classroom setting.

Chapter Seven

1. Discuss the animals that might live in Narnia, either real or imaginary. Children then could research the animals. If real, find out how and where they live, what they eat, how they might live differently in different seasons. Choosing imaginary animals, the children might have to make up such things as how the animals look, how and where they live, what they eat, and so forth.

2. Paper "Film" Strips--Have each child make a short paper film strip narrating a story about their real or imaginary animal from Narnia.



Then, set up a station where all the film strips could be viewed by everyone in the class.

3. Creative Dramatics--Block off a section of the room to represent the Beavers' house. Have the children go inside (one at a time) and describe the house, using all their senses.

Chapter Eight

1. Set up a "Press Conference" with Peter, Susan, Lucy and the Beavers as guests and the rest of the class as reporters asking how they feel about Edmund's betrayal.

2. Discuss the different people in a king's court and make a list. Have each student pick one they might like to be. Then research to find out what the responsibilities and duties of that person would be. After obtaining the information needed,

each student can write a paragraph or poem describing him or herself: how they dress, act, live, their duties, and so forth.

3. Do a study of some of the countries today that still have royalty.

Chapter Nine

1. Have students write a journal entry from the point of view of either Edmund or the Witch. What might Edmund write in his journal, realizing how cruel and evil the Witch is? What might the Witch write in her journal after hearing Aslan has returned?

2. Have students write an "I am..." poem equating one of the characters with things that typify him or her. Example: I am a sunny soft sky. I am a violent raging sea.

3. Do a "Self-Portrait Figure" of one of the characters. The figures can be done in an abstract form. Make the body of the character out of construction paper. Then, for the physical features, use not only paints and crayons but such techniques as tearing edges for a rough appearance, and crinkling paper for clothing by wetting the paper and squeezing out the water.

Chapter Ten

1. Have students write a story about being on the run. They can think about who they are running from; why they are running; where they are; where they will hide; and so forth.

2. Have students write a song that the Beavers, Peter, Susan, and Lucy might have sung when meeting Father Christmas. They can use familiar music and write new words or write both words and music.

3. Have an expert on weather come and talk to the children.

Chapter Eleven

1. Make a "Weather/Time Line" of how winter changes to spring.

2. Have students write a haiku poem on their favorite season.

Chapter Twelve

1. Word Study--Words can be very persuasive. As a class, list words used to describe a "Friend" and an "Enemy." Then divide the class into groups of four or five and give each group one or two characters from the book. Have each group make a list of words that describe their characters. As a class then discuss why they used those words.

2. Have students imagine themselves as an animal. What animal would they be? What would they look like? Where would they live? What would they do? Have them write a cinquain describing themselves.

3. T.V./Radio Commercial or Magazine/Newspaper Ad--List on the board some of the appeals used in commercials or ads: the types of people we see or hear, and the techniques used (bandwagon, testimonial, plain folks, sex, music, slogans). Divide the class into small groups. Have each group write or design an ad or commercial promoting the novel The Lion, the Witch and the Wardrobe.

Chapter Thirteen

1. Compose a document (in proper document form) that states the law of Deep Magic (pp. 138-139). Children can study historical documents to see how they read.

2. Password--Have children contribute two words/definitions that they thought were difficult words in the chapter. The teacher can be game emcee and guide the children's description and discussion of words.

3. Drama--Aslan and Edmund are walking together, but we are not told what they are saying to each other. Have children divide into small groups and decide what they think was said; each group can then plan and enact a short dramatization of the dialogue. (pp. 135-136)

Chapter Fourteen

1. Social Development--On p. 145 we are told that Aslan's attitude affected everyone that evening. Susan and Lucy were concerned about Aslan and they went to look for him. When they found Aslan and asked him what was wrong he said, "I am sad and lonely. Lay your hands on my mane so that I can feel you are there..." How do you think Aslan felt when he knew Lucy and Susan cared enough to be with him? After writing the suggestions on the board, ask children to write, from Aslan's point of view, how he felt about his friends, or how the children have felt about a helpful parent/friend in a particular situation.

2. Have a good reader read aloud the passage beginning on page 148 with, "A great crowd..." and continuing to the end of the chapter, while the rest of the children pantomime along with the reading. The crowd and many other actors involved will allow for whole-class participation. The passage would also allow for choral reading experience as well as individual acting experience. (pp. 148-152)

3. Self-expression and Spelling--First, have the children choose

from the chapter one word that they particularly like (the way it sounds, looks or means) and tell why they like it, what it means, and how it contributes to the story.

Chapter Fifteen

1. Science--What does science say about magic? First, invite a magician to do magic for the class, and then invite a scientist in to talk about natural magic--"natural phenomena." In a follow-up discussion the class can then compare the differences.

2. Choose children to read pp. 160-161 aloud. Discuss how the characters felt. Have children make up a dance that Aslan and the children might have done when Aslan came back to life. Children can choose music to go with the dance and possibly make up lyrics to go with a familiar melody.

3. Encourage children to imagine they are newspaper reporters. Have them take their favorite events of this chapter and report them. Examples: How would you report the mice releasing Aslan? How would you report the Stone Table cracking?

Chapter Sixteen

1. Drama--Children can make up movement/dance that statues did when they came back to life. Have children pantomime the statues coming back to life. Children can choose appropriate music for pantomime.

2. Self-image--Talk about characters. Have children choose a favorite character as "My hero/heroine." First, have children write five things they like about their favorite character. Then, the children can write two traits they admire in this character but do not themselves have yet. Discuss with children how those traits are developed.

3. Art--Help children construct Giant Rumblebuffin out of sections of heavy board. Discuss what his face would look like, what he would wear, and so forth. Children can construct a papier-mâché castle and statues. Encourage children to try to make statues and castle true to the story description. For example, they can make statues represent certain characters mentioned in the story, such as Tumnus.

4. Science--Using statues and the Stone Table as a topic for discussion, the teacher can invite a geologist/scientist in to talk about such things as what can cause stone to change form or to crack, how stone is formed, and so forth.

Chapter Seventeen

1. Discuss cinquain. Ask children to write a cinquain about Aslan or the White Witch. Discuss and compare characteristics

they suggest in their poems.

2. Math--According to the story, it was less than an hour that the children were in Narnia. (p. 185) Have the children draw a timeline of events from the time the children entered Narnia (p. 51) to the time they came out (p. 185). Discuss how all these events would be divided on a one-hour timeline.

3. Draw children's attention to the beginning of p. 180. Point out how differently the children talked at this point in the story. Have children take the following passage and translate it into modern English: "Fair Consorts...a nobler quarry." Talk about dialect differences and ethnic biases that have occurred in the children's own experience.

Other Activities

1. Have class make a shadowbox display of the wardrobe of Narnia.

2. Get a large map of Narnia. Have children put all important places and events on the map.

TEACHING LOUISE FITZHUGH'S HARRIET THE SPY*

Cindy Davis
Melinda Davis
Tina Gafner
Mary Johannes
Rick Omilian

SUMMARY

Harriet the Spy is the story of Harriet M. Welsch, an eleven-year-old girl living in Manhattan, New York City. She is a curious, somewhat outgoing person who keeps a daily journal with entries based on her personal feelings as well as observations garnered on a "spy" route observing neighborhood families. In the story, she changes from an egocentric child, dependent on the protective wing of her nanny, into a more compassionate and independent adolescent. This change is precipitated by the departure of her nanny and the crisis that ensues when her classmates read her notebook. It all culminates in Harriet being appointed editor of the class paper, legitimatizing her notebook style of writing and bringing her closer to her dream of being a writer.

The main theme is one of growing up in an upper-class family and developing a concept of others' life situations. Other themes include: acquiring a tolerance of the difference in others, learning how others can be affected by inappropriate remarks, and realizing the importance of not relying excessively on others.

MAJOR CHARACTERS

Harriet--the main character, is an adventurous and curious girl who matures as the story progresses.

Pinky Whitehead--a classmate disliked by others, eventually becomes Harriet's friend.

Ole Golly--Harriet's beloved nanny, assists Harriet's development through her understanding, dependability, and firmness.

Sport--a non-stereotypical boy, is a close friend and classmate of Harriet's.

Janie--scientifically inclined and determined to become a scientist, is another close friend and classmate of Harriet's.

Mr. and Mrs. Welsch--Harriet's wealthy and somewhat aristocratic parents, are detached from Harriet, but loving.

---

*New York: Dell, 1964. The edition used in preparing this teaching guide is the Yearling paperback.

DISCUSSION QUESTIONS

Chapter One

1. How does Harriet play her game of Town?
2. Who was Ole Golly in relation to Harriet?
3. What did Harriet use her journals for?
4. What sort of information did Harriet write in her journal?
5. How is Harriet's game of Town similar to her spy work?
6. Why did Ole Golly take Harriet and Sport to meet her mother?
7. How do you think the people Harriet spied on and wrote about would feel if they found out what she was doing?
8. Was the information Harriet put in her journal a total representation of the people she wrote about?
9. Why did Mrs. Golly react the way she did when Ole Golly left?

Chapter Two

1. What was Harriet's impression of Mrs. Golly? What was your impression?
2. What did Harriet's spy costume consist of?
3. What's the difference between invading someone's privacy and being inquisitive?
4. In what way are all of Harriet's descriptions of people similar?
5. How would Harriet react if someone spied on her?
6. How could Harriet gather information without listening at doors and spying on people?
7. What is Harriet going to do with the information she gathers?
8. Were the descriptions of Harriet's classmates negative or positive, and how so?

Chapter Three

1. What is a dumbwaiter?

2. How did Harriet use the dumbwaiter to spy on Mrs. Plumber?

3. What are the differences between Fabio and Bruno?

4. Why did Little Joe Curry give food to the poor children?

5. How do you think Harriet would react if the poor children came to her door for food?

6. Was hiding in Mrs. Plumber's dumbwaiter appropriate? Why or why not?

7. Who is Gauguin? Why was the reference made to his age and Mrs. Plumber's interest in painting?

8. What is an egg cream?

9. Does Harriet come from a rich or poor family? Explain your answer.

10. What do you consider dull characteristics in a person?

Chapter Four

1. What is a mudpack and how does that relate to Elizabeth Arden?

2. About how many cats did Harrison Withers have, and what were some of their names?

3. Why do you suppose he chose those particular names?

4. What types of foods did Harrison Withers buy for his cats and for himself?

5. What careers could Janie choose that would relate to her scientific interests?

6. Why would the Health Department feel that Mr. Withers had too many cats?

7. Why do you think Janie was opposed to going to dancing school?

8. Do Sport and Janie follow the stereotypical male and female roles? Why or why not?

9. Why do you think the Robinsons were so concerned with their possessions?

10. Who are Pasteur, Madame Curie, and Einstein, and how are they like Janie?

11. What purpose does Harrison Withers serve in the story, and how is he similar to Harriet?

Chapter Five

1. What were Harriet's feelings about going to dancing school?
2. How did Ole Golly manipulate Harriet into going to dancing school?
3. What did Sport and Harriet usually eat for lunch?
4. How did Harriet plan to get a glimpse of Ole Golly's boyfriend?
5. How would you try to see Ole Golly's boyfriend?
6. Why did Ole Golly prefer to do some things with Mr. Waldenstein rather than with Harriet?
7. What type of schools would provide training for spy work?
8. What interests would you need to become a spy?
9. What types of subjects would you study at a spy school?
10. What makes a story newsworthy?
11. What is the difference between being alone and being lonely?

Chapter Six

1. How did Mr. Waldenstein lose his fortune?
2. How did Harriet's parents react when Ole Golly told them she was leaving?
3. Where is Montreal?
4. How did Mr. Waldenstein meet Joe Curry and what was his impression of him?
5. Why were Harriet's parents upset when Ole Golly and Mr. Waldenstein took Harriet out for the evening?
6. Why was Harriet upset that Ole Golly was moving to Montreal?
7. How do you think you would react if you were separated from someone you loved and depended upon?
8. Explain how loneliness might feel to you physically. Harriet said it felt like splinters in your fingers.

Chapter Seven

1. Why does Harriet dislike Saturday morning cartoons?

2. What does Harriet prefer to watch on Saturday mornings?

3. What was the Trojan War?

4. Why did Harriet believe she was unable to do math problems?

5. What was Harriet's interpretation of how the brain functions?

6. Do you agree with Harriet's interpretation of how the brain functions?

7. What ideas did the class provide for the Christmas pageant?

8. What is a "things-are-getting-altogether-out-of-hand cough"?

9. What other ways can feeling be communicated besides with words?

10. If you could be a vegetable, which one would you be and why?

11. When do you feel as though you have "had it," as Mrs. Welsch felt after her busy day?

12. Why do you suppose Harriet maintained a daily routine?

Chapter Eight

1. How did Mama and Papa Dei Santi react to Fabio's accident?

2. What did the Robinsons receive from the Railway Express?

3. Was Harriet fond of what the Robinsons received? What was her description of it?

4. What types of things did Harriet want to share with Ole Golly after she left?

5. What did the expression on Harrison Withers's face after he lost his cats mean to Harriet?

6. Have you ever overreacted to a situation the way the Dei Santi family did when Fabio had his accident?

Chapter Nine

1. How did Harriet interpret an onion?

2. How would you describe an onion, using the five senses?

3. How did Harriet become closer to her parents after Ole Golly left?

4. Mrs. Plumber was told by her doctor that she was confined to bed. She was upset because of this, even though she spent so

much time in bed anyway. How does this relate to what Ole Golly quoted from Aesop earlier in the book: "We would often be sorry if our wishes were gratified"?

5. Why did Harriet leave her friends, run home, and cry with all her might?

6. What piece of furniture would you be and whose house would you want to be in?

7. Ole Golly said, "Always say exactly what you feel. People are hurt more by misunderstandings than anything else." What did she mean by that?

8. What do you think Ole Golly would have said about Harriet's being caught in Mrs. Plumber's dumbwaiter?

9. What do you think Ole Golly would have said about Harriet's interpretation of an onion?

Chapter Ten

1. What are some ways to play tag that don't involve knocking books out of someone's arms?

2. What happened to Harriet's notebook?

3. How do you suppose Harriet's friends felt after reading her notebook?

4. How did Harriet react when they were reading her notebook?

5. How did the other children treat Harriet after reading her notebook?

6. What did the other children do to Harriet's lunch and why did they do it?

7. Do you feel the children were justified in treating Harriet the way they did? Why or why not?

8. What is a banshee?

9. What caused Harriet to feel sick?

10. How would you feel if people wrote notes about you?

11. What do you think the other children have planned in order to get back at Harriet?

12. How did Harriet feel after reading the notes about her?

13. Is revenge a good idea? Why or why not?

Chapter Eleven

1. What did Harriet find out when she spied on her friends at Rachel's?

2. Why were the purple socks on the flagpole?

3. Why did the purple socks frighten Harriet?

4. Why did Harriet's friends form the Spy Catcher's Club?

5. Why did Harriet write that note to Mrs. Hennessey?

6. What do you think Mrs. Hennessey felt after reading the note?

7. Why do you think Harriet wrote "I love myself" in her notebook?

8. Do you think people who have high regard for themselves are conceited? Why or why not?

Chapter Twelve

1. What is a martyr?

2. Who do you think are martyrs in Harriet the Spy?

3. How do the other children get back at Harriet?

4. Why does Harriet consider her spying "work," while adults consider it "play"?

5. What are the other children's reactions to seeing Harriet writing in her notebook?

6. How does this reaction differ from the one in the beginning of the book before the children knew what Harriet was writing?

7. How does the tone of Harriet's writing change in her notebook from the beginning of the novel to now?

Chapter Thirteen

1. What happened at Harriet's home because she was upset over the other children reading her notebook?

2. Then what happened when Harriet went to school that morning?

3. Why was Harriet feeling "mean all over"?

4. What did Harriet do because she felt "mean all over"?

5. What revenge did Harriet plan for each child?

6. How did Harriet decide these revenges to fit each child?

7. How did Harriet's parents react to her crankiness?

8. Do you think Harriet's parents should have reacted differently than they did? If so, how?

9. How did Harriet feel without her notebook?

10. How did Harriet feel when she got her notebook back?

11. How did Harriet feel about the cook (considering Ole Golly's absence)?

12. Why was the notebook so important to Harriet, and what function did it serve for her?

Chapter Fourteen

1. What did Harriet mean when she used the word "fink"?

2. Were Harriet's attempts to make up with her friends successful? Why or why not?

3. Why do you think Harriet's father took her to a psychiatrist?

4. Who do you suppose Harriet would rather have talked to, and why?

5. Why doesn't Harriet like school anymore?

6. What were the reasons Dr. Wagner had Harriet play games during their session?

7. How do you think Harriet feels about Dr. Wagner writing in his notebook about her?

Chapter Fifteen

1. What is a regression?

2. Do you think Harriet was in a regression?

3. What happened to Little Joe Curry when he was caught giving food to the poor children?

4. What effect did Ole Golly's letter have on Harriet?

5. What happened to Harriet the next day in school?

6. Did Harrison Withers get over his sadness from losing his cats? If so, how?

7. Are the children as involved with the Spy Catcher's Club now as they were in the beginning?

8. Is the revenge on Harriet still important to the club members?

9. Why did Pinky Whitehead vote for Harriet for editor of the school paper?

10. Do you agree with the advice that Ole Golly gave Harriet in the letter? Why or why not?

Chapter Sixteen

1. What happened to the Spy Catcher's Club?

2. What are Gestapo agents, and how do they relate to the story?

3. How does Beth Ellen change by the end of the story?

4. How and why did Harriet apologize for the misprints in the school paper?

5. What do you think of Harriet's stories for the paper?

6. Are her stories newsworthy?

7. Do you feel Harriet still needs her notebook, now that she has the school paper to write in? Why or why not?

8. Do you think it is appropriate to lie to others in some situations? If so, when and why?

Overall

1. Could this story have taken place in a different setting? Why or why not?

2. Discuss what it means to be "shaped by the times in which you live." Are there characters in the book who are shaped by the time in which they live?

3. What are the specific details of the setting (time, language, dress, social customs, economic status, and so forth)?

4. Discuss the plot of the novel: incidents, complications, climax points, and slow parts of the story. Discuss these elements in the novel as a whole and in the three separate "books" of the novel.

5. Could the ending have happened another way? If so, how?

6. Do you think the story is true to life?

7. Name and discuss some of the traits of each of the characters. Give examples of incidents from the book to exemplify traits mentioned.

8. Which character interested you the most and the least, and why? Give examples from the book to support your answer.

9. In the course of the book, do any characters change as a result of their experiences or the influence of other people?

10. Read about the author's background from the information in the library and from the insert in the book. Does knowing about Louise Fitzhugh help you understand the book better?

11. Do you think the author had a particular reason or purpose for writing this book?

12. What would you tell a friend about this book to get him or her to read it?

13. Why do you think the book was divided into three parts?

14. What changes did Harriet go through because of events in the book?

15. Did you enjoy the story? Why or why not?

16. Do you relate to any of the characters specifically? If so, why?

17. If Harriet had written only good things about her friends in her notebook, how might that have changed the story?

INTEGRATED ACTIVITIES

Chapter One

1. The children construct a town from clay, plants, papier-mâché, and so forth, like the "Town" game in the beginning of the book. Pre-planning might include blueprinting and map study. The construction of the town can continue throughout the book, whenever new buildings, parks, and streets are introduced. (It might be a good idea if the teacher reads this first part of the book aloud.)

2. Harriet discovers Ole Golly has a "separate life." Discuss what someone's separate life might be like, perhaps a movie star's or famous athlete's separate life.

3. Have a class discussion about New York City. The teacher can bring in magazines, newspapers, and travel brochures about it and ask how many children have been there and what they know about it.

4. The teacher can hang a detailed map of New York City in the room. (Some large bookstores have maps of major cities, as do some service stations.)

5. Start character charts to hang in the room, with each character's personality traits listed as they are discovered in the book.

6. Each child keeps a daily journal like Harriet did.

7. Make a bulletin board of Ole Golly's quotes. The class chooses one for their class motto.

8. The teacher can tell the class that on all field trips, resource people talks, and so forth, they are allowed (encouraged) to take notes and write their reactions in their journals during the experience. For an example, read Harriet's description while on the subway to Ole Golly's mother's house. (p. 13)

9. A map of Manhattan can be handed out to each child and the area where Harriet lived can be located. An excellent map with details of Harriet's neighborhood can be found in the brochure "I Love New York: New York City Visitor's Guide and Map." See a travel agent or write to New York Convention and Visitors Bureau, Two Columbus Circle, New York, New York 10019.

Chapter Two

1. Harriet goes through a routine every day. The children can write in their journals their daily routine or a "fantasy routine" they would enjoy.

2. Chapter by chapter, the children can point out on their maps where things are happening in the book. Examples: Harriet's neighborhood, Dei Santi store, Ole Golly's mother's house, Shurz Park, the governor's mansion, the school.

3. The children choose a motto for themselves from Ole Golly's quotes and fasten it to the front of their desk.

4. Discuss male/female roles. Talk about things characteristic of males and females, such as hobbies, verbal and nonverbal communication habits, professions, and so forth. Talk about role reversals of people, such as Janie and Sport. Children could go to the library and research famous people who were role reversals (Madam Curie, women senators, Rudolf Nureyev, etc.).

5. The class researches well-known authors and composers to whom

Old Golly makes reference.

6. The children write a journal entry about Harriet, describing her in the myopic way that she describes others.

7. The children write their own recipe of what they think an egg cream is. Then pass out a recipe of what a real one is.

Chapter Three

1. Children keep their own spelling list from words they and the teacher have chosen from their own journal and class writings. This can continue throughout the book.

2. Before reading the chapter, the students predict the story, write their predictions down, and compare them with the actual story later.

3. The teacher might bring in newspaper clippings, magazine articles, or books about spies in the real world.

4. Discuss what Harriet might possibly have written about in her fifteen journals.

5. Discuss the ethics behind Harriet's spying on families and writing personal things about them in her journal. Discuss reasons why she chose to write ugly things about people.

6. The children research construction and utility of houses built in the 1800's. Such terms as dumbwaiter, servant's entrance and stairs, servant's quarters, carriage houses, outhouses, servant's bells can be discussed.

7. Pass around cards with personality traits of individuals in the class and see if others can identify them.

8. Make a big class collage on what the children feel are the "secrets of life."

9. The children visit a grocery store as a homework assignment. They price items and list them as to which items are cheapest and which are most expensive. They can go on an imaginary shopping trip and add up how much a bill would come to.

Chapter Four

1. The class constructs a large bird cage from wire. A bird can be bought and kept for the year. Different steps for this project might include layout and plan of bird cage, gathering of materials, actual handicraft of the cage, purchasing of bird (with principal approval), and research and study of bird care.

2. A field trip to the Humane Society/Animal Shelter to hear a talk about cats can be taken. The class will find out such things as why one can't own more than a certain number of cats by law, what some of the laws are for owning animals in the city, and what living conditions one should provide for cats and animals in general. Or, a representative from the Humane Society/Animal Shelter can come into the classroom and speak about these things. Children should write questions beforehand as a writing experience, and then ask the questions during the talk or visit.

3. Morning ballet exercises. (Use a beginning ballet book.) The boys should consent, after an introduction by the teacher of a famous male ballet artist or after seeing the ballet movie starring a young boy who also plays basketball (see film bibliography at end of unit). This goes along with the "role reversal" idea of the characters in the book. (Sport keeps house and Harriet spys and does daring things.)

4. The children paint a mural of Harrison Withers's cats to hang in the hallway of the school. Each child takes one cat. Its name according to Harrison Withers can be recorded under its picture.

5. Old Man Withers's cats were: Yvonne, Barnaby, Sandra, Pat, David, Rasputin, Goethe, Alex, Mickey Mantle, Dostoievsky, Thomas Wolfe, Puck, Faulkner, Cassandra, Sebastian, Gloria, Circe, Koufax, Marijane, Willy Mays, Francis, Kokoschka, Donna, Fred, Swann, and Jerusalem. The children can be assigned a cat each and research a famous person today or in history who had that name. Reports can be shared with the class.

6. A chemist could visit the classroom and give a talk, or the children could visit a laboratory at a university to see what a chemist does.

7. Science experiments can be performed by the class. A beginner chemistry set can be brought in and chemistry experiments can be performed.

8. Harrison Withers and his cats eat yogurt. The class can make yogurt and let it set overnight. They can eat it the next morning.

9. Children can write for free materials on how to care for cats:

   Humane Society of the United States
   2100 L. Street NW
   Washington, D.C. 20037 For pamphlets on cat care (enclose 25¢ postage)

   Handbook of Cat Care
   P.O. Box 9092
   St. Paul, Minnesota

10. Have a veterinarian come in and show class how to give a cat a pill. Talk about kinds of pills cats sometimes have to have. (Or the teacher can demonstrate, using a live cat.)

Chapter Five

1. The class sings songs about New York City.

2. The teacher helps the children decide what to write in their journal by daily assignments such as imagining they are Sport and their father won all the money. They can write about how they felt or what their father said to them when he won. (This is one way that won't allow them to fill up their journals entirely with gossip, as was sometimes Harriet's trouble.)

3. The children draw cartoons about the events in the book. (These could later be used in the newspaper the class might make.)

Chapter Six

1. The class can read poetry about New York City.

2. In their journals the children write from the point of view of one of the characters in the book, such as the boy in the purple socks, Harriet, Janie, Mrs. Plumber.

3. The children can make a list of things one has to do to prepare for a wedding. They could write hypothetical wedding announcements, choose songs, design dresses, and so forth.

Chapter Seven

1. The class discusses some of their favorite TV shows. Attitudes about the quality of TV programming and the time spent watching TV might also be discussed.

2. The class discusses having a loved one move away and shares their experiences with this if they want to. In their journals they can write down how Harriet felt when Ole Golly left her.

3. Use Harriet's notes about the brain as a lead in to a science unit about the brain.

4. A bulletin board display can be put up with Harriet's thoughts about the brain at the top and some actual facts the class finds out about the brain at the bottom.

5. The class can plan a Christmas pageant and then put it on.

6. The children do creative dramatics and act out being vegetables. They write about what it is like to be a vegetable, or what a "Day in the Life of a Vegetable" would be like.

7. Do an art project using paints and vegetable slices to make print designs on paper.

8. If possible, the class can take a trip to the nearest city with a subway, riding the subway to get the feel of NYC. They might visit a nice park in the city, eating lunch and reading a chapter of Harriet the Spy or reading cat poems or poems about the city while in the park. On the way home, perhaps the bus driver can drive through an Italian neighborhood much like the Dei Santis', and also through a neighborhood much like Harriet's, noting signs, shops, stores, parks, and so forth. A store like the Dei Santis' can be pointed out.

9. The class can be encouraged to play Monopoly like Janie and Sport. It's good for math reasons, decision-making, socialization, rule-following, and planning ahead.

10. When she had a dream about Ole Golly, Harriet wondered if when "you dream about someone, they dream about you." Ask the class what they think about this idea. Maybe some children would like to share one of their dreams with the rest of the class. They can write about one of their dreams in their journal.

11. The journals might be shared with the teacher at the end of the unit. However, if some children feel their journals are too personal, the teacher might have to use some discretion as to what assignments can be written in the journals and what assignments must also be copied again and handed in to the teacher.

Chapter Eight

1. Discuss emotions and facial expressions. For a creative dramatics exercise, give the children an emotion they are to feel. They must make a facial expression or gesture or body movement to depict the emotion.

2. Stanislavsky was an acting teacher. Today would be a good day for creative dramatics, acting out high points in the book. Examples: the game of tag when the kids found Harriet's notebook; when the Welschs came home and Harriet was gone; the Dei Santi family when they heard about their son's wreck; the ending when Janie and Sport went up to Harriet and made friends again.

3. Do directional North-South-East-West exercises with the map. The teacher devises exercises such as "Harriet raced down the steps after school and headed straight east 6 blocks to spy on a new store opening up in the neighborhood. Then she walked three blocks south and turned back west 2 blocks. Where did Harriet end up?"

4. The children construct their "baby" out of clay (like the

Robinsons' statue) and then write a story about it or a poem.

5. As a follow-up to the field trip in the activities for Chapter 7, back at school the class can make an Italian pizza. They can write poetry in their journals about the trip.

6. The children go home and find out from their parents or grandparents if they are of Italian descent or if they are of another ethnic background. Different languages can be discussed the next day. The children might write a folktale about their roots or a poem about their ancestors.

7. In their journals, the children can write about an unusual gift they once received or they would like to give someone.

Chapter Nine

1. The children write a brief description of something they like but don't tell what it is. The teacher reads them aloud and the class tries to guess what they are.

2. Talk about the U.N. Building, The Brooklyn Bridge, The Empire State Building, The New York Metropolitan Museum of Art, Yankee Stadium, The Statue of Liberty, Staten Island, Central Park, Harlem, and so forth. The teacher can bring in books and pictures of these places. Or, the children can choose a New York City landmark and go to the library to look up information on it to share with the class.

3. A private investigator comes in to the classroom as a resource person.

Chapter Ten

1. The class visits the library and the librarian shows them what reference books are used to look for critics' reviews of books. Reviews can be located about Harriet the Spy and the other books by Louise Fitzhugh (see bibliography at end of this unit). The children can pass them around and spend some time in the library reading reviews.

2. To see how far gossipping can go and how people twist information, the children get in a circle and play the game "Telephone." The teacher whispers a sentence to one child, who passes it on to the next child, and so on, until the last person tells it out loud to the class and they see how it has changed.

3. Practice rolling on the floor being an onion, like Harriet and her father did.

4. Talk about friendship. Read a poem about friendship. Talk about how friendships fell apart between Harriet and Janie,

Harriet and Sport, and Harriet and the other kids. The class can make lists of events and reasons that made these friendships end. They can write in their journals about a friendship they once had and that ended.

Chapter Eleven

1. Use Harriet's notes about math to stimulate the children's own thoughts about math. The children can write down their thoughts in their journals.

2. Industrial arts and career information: build a clubhouse in the room. Have a carpenter come in and help the class construct it out of all the junk they brought from home and any available building materials. After it is completed, they can use it as a place to write on their own.

3. Children make ink and then write with it. A recipe for homemade ink can be found in A Child's American Heritage.

4. The class weighs and measures with balance scales (metric and standard). A store like the Dei Santis' can be set up and goods can be measured.

5. Math story problems can be worked out by using situations with the characters in the book. For example: Harriet buying things at the Dei Santi store, money exchanges when they went to the movies, and so forth.

Chapter Twelve

1. Take a quote from Harriet that she wrote about herself. Use it as an introduction to an "I Am" poem about Harriet, in which each line equates Harriet with something that typifies her (for example: "I am a journal filled with spy notes"). The children can then write "I Am" poems about themselves.

2. The class has a "Harriet the Spy Parade Day" like the kids had in the book. They dress as characters in the book and make a sign with one of Ole Golly's quotes for their class motto. Harriet gives a speech that day.

3. The children take a field trip to their downtown area or a city and make a class collection of leaves from that city. Each leaf is labeled as to kind and when and where found. Example: Tulip Leaf; September 25, 1981; Playground, Whitney Road; Bronx, NY.

4. The children make discoveries the same way scientists do, by recording their observations about some scientific aspect of the city. There is a useful book on city kids: Collecting for the City Naturalist, by Lois J. Hussey and Catherine Pessino (see bibliography at end of this unit).

Chapter Thirteen

1. The class makes a spy bulletin board with Harriet's picture on it and the kit she used. Some of her quotes from her journal can be posted.

2. Talk about rejection--how it feels and how it makes you reject others, as in Harriet's case. The teacher can read a poem about loneliness. The children can write a short paragraph or poem about a time they were lonely, or about Harriet's loneliness.

3. The children come to school one day dressed differently so as to disguise themselves as a spy would. Examples: Talcum powder on hair and eyebrows, cotton wads in cheeks to make a lumpy face, sunglasses, or hair combed a different way.

4. Write a coded message on the board in the morning and see if the children can figure it out during the day (see books of spy codes and messages in the bibliography).

Chapter Fourteen

1. A writer comes to the classroom to give a talk as a resource person. The children can have questions written ahead of time to ask the writer.

2. A child psychologist might come to the room and give a talk about his or her profession. The psychologist might play a game with the children that is played with clients, in order to give them a positive attitude about the profession or about ever having to see a psychologist.

3. The children make a list of all the different professions in the book. They each choose one and then write a short "work wanted" ad for the newspaper they might make in Chapter Fifteen. Example: 75 yr. old actress giving acting lessons in her home to your children. Call 343-9449.

4. As a follow-up activity to no. 3 above, talk about résumés. Discuss what they are. The teacher can show an example of a simple one and then the children can pick a profession and write a résumé suitable for someone in that profession.

Chapter Fifteen

1. Discuss Ole Golly's ideas about writing. Have the class consider her quote, "Remember that writing is to put love in the world, not just to use against your friends. But to yourself tell the truth."

2. Towards the end of the book, the children write a story using the notes they have been taking in their journals, like Old

Golly told Harriet to do: "You are eleven years old and haven't written a thing but notes. Make a story out of some of those notes and send it to me." Give the children a chance to share their stories. Hang them for display or compile a class book of stories. Print some of them in a class newspaper.

3. The teacher obtains a New York City newspaper for the students to read for maybe a week during the study. From this, a variety of newspaper activities can be derived. One section of a newspaper can be studied each day. Examples: front page and headlines: cut out stories and their headlines and mix them up, then have children match them. Human interest stories: the children can write articles from a list of headlines, such as Man About Cats, Dei Santi Son in Wreck, Spy Action, and Mrs. Plumber Sick. Women's and society pages: Have a "Dear Old Golly Column" like Ann Landers, with each child writing a letter to her. Home living: recipes for Harriet's favorite foods can be written. Comics: cartoons about the book can be drawn. Advertisements: ads can be written for the Dei Santis' store, Harrison Withers's cats, and so forth. Entertainment section: the children choose a restaurant or movie from a New York newspaper that they want to go to. They find it on their map or a larger map of New York City. Want ads: the children find a job they would want to apply for and write a letter of application. See also activity no. 3 for Chapter 14.

4. At the end of the above activity, the children write a class newspaper like Harriet's "Sixth Grade Page." Various sections of the newspaper can be included and some of the writings from the above study would be appropriate to print. Obituaries might include Ole Golly's mother. Then the class would do the layout and the teacher could have the newspaper duplicated.

Chapter Sixteen

1. Harriet's notebook entry talks about trying to be different things around her. The children do creative dramatics and try being a park bench, old sweater, cat, and a mug.

2. The children pretend they are Hollywood producers and want to make Harriet the Spy into a movie. But, the story is too long! What incidents would they cut out of the story? Also, since they are rich and clever, they can support their own stars. They can cast the leading roles and tell why they selected each person for a particular role. Also, they must decide if they would keep the same ending for the movie, or if they would write a different one. What would their new ending be? Why do they think a new one is needed?

3. The children each write the publisher and tell what they liked about Louise Fitzhugh's book. (Louise Fitzhugh is deceased, so they can't write to her.)

Other Activities

1. Throughout the book, the teacher can plan to hand out appropriate self-evaluation sheets before projects so that the children can get a better idea of what is expected of them.

2. The children might want to continue on their own and read the book Sport, by Louise Fitzhugh. (Eleven-year-old Sport lives happily with his absent-minded father. His ruthless and wealthy mother wants custody.) Also, they might read The Long Secret, about Beth Ellen, the shy girl at Harriet's school.

3. The last day of the unit, the children come to a masquerade party dressed as their favorite character from the book. They devise their own costumes at home the previous week.

4. At the party, tomato sandwiches, egg creams, and cake can be served. Different groups can be responsible for the food purchasing, food planning, food preparing, food serving, and cleaning up.

72

TEACHER BIBLIOGRAPHY

Atkinson, M.F., and Nancy Draper. Ballet for Beginners. Knopf, 1951.

Bergman, Connie, and Susan Katz. The Yogurt Book. Grosset and Dunlap, 1977.

Botwick, B. E. Résumé Writing. Wiley, 1976.

Freeman, M. B. Fun With Ballet. Random, 1952.

Handlin, David P. The American Home: Architecture and Society 1815-1915. Boston: 1979.

Heinig, Ruth. Creative Dramatics for the Classroom Teacher. Prentice-Hall, 1974.

Lyman, Nanci A. The School Newspaper; How It Works, How To Write For It. F. Watts, 1973.

STUDENT BIBLIOGRAPHY

Barr, George. Research Adventures for Young Scientists. McGraw-Hill, 1964.

Beame, Rona. Calling Car 24 Frank. J. Messner, 1972.

Cole, William. The Birds and Beasts Were There; Animal Poems. World, 1963.

Fitzhugh, Louise. Sport. New York: Delacorte Press, 1979.

----------. The Long Secret. New York, Harper & Row, 1965.

Foley, Rae. Spies. Dodd, 1962.

Goldin, Diana, and Inge Heckel. A Tale of Two Williams. New York: Metropolitan Museum of Art, 1977.

Hindley, Judy, and Falcon Travis. Know How Book of Codes, Secret Agents and Spies. Corvin/Sterling Publishing Co.

Hildick, E. W. The Dragon That Lived Under Manhattan. Crown, 1970.

Hogeboom, Amy. Cats and How to Draw Them. Vanugard, 1949.

Hussey, Lois J., and Catherine Pessino. Collecting for the City Naturalist. Thomas Crowell Co.

Student Bibliography, cont'd.

Kaufman, Michael. Rooftops and Alleys: Adventures With A New York City Kid. Knopf, 1973.

Kherdian, David. Country Cat, City Cat. Four Winds Press, 1978.

Knight, David C. The Spy Who Never Was and Other True Spy Stories. Doubleday, 1978.

Lamb, Geoffrey. Secret Writing Tricks. Thomas Nelson Publishing, 1975.

Larrick, Nancy. Bring Me All of Your Dreams. N.Y.: M. Evans, 1980.

----------. I Heard A Scream in the Street. Lippincott, 1970.

Pallas, Norwin. Code Games. Sterling Publishing Co.

Sasek, Miroslav. This Is New York City. Macmillan, 1960.

Silverstein, Alvin and Virginia. Cats: All About Them. N.Y.: Lathrop, Lee and Shepard Co., 1978.

Steptoe, John. Train Ride. Harper, 1971.

Watts, Donald F. Spies. McCormick, 1974.

For pamphlets on cat and pet care, send to:

Humane Society of the U.S.
2100 L. Street NW
Washington, D.C. 20037

Handbook of Cat Care
P.O. Box 1092
St. Paul, Minnesota

MUSIC

Jagendorf, M. A. The Ghost of Peg Leg Peter and Other Stories of Old New York. VanGuard Press, 1965.

Kander, John. New York, New York. United Artists Records, UA-LA750-L2, 1977.

Yes Sir That's My Baby: the Golden Years of Tin Pan Alley 1920-1929. New World Records, 1977.

MOVIES TO SEND FOR

A Special Gift. Time-Life Video. Produced by Martin Tahse, 16mm, 47 min./color. Fourteen-year-old Peter is living a double life at school and enduring paternal disapproval as well. Should he yield to his father's insistence to give up his ballet training and concentrate on the acceptable "male" sport of basketball, or should he disobey his dad and risk ridicule and ostracism at school by admitting his commitment to dance?

New York City Too Far From Tampa Blues. Produced by Daniel Wilson, 16mm, 47 min./color. Time-Life Video. Story of young boy discovering the meaning of pride and the importance of self determination as he copes with his family's move to Brooklyn from Tampa.

75